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# PORTRAIT OF A MAN

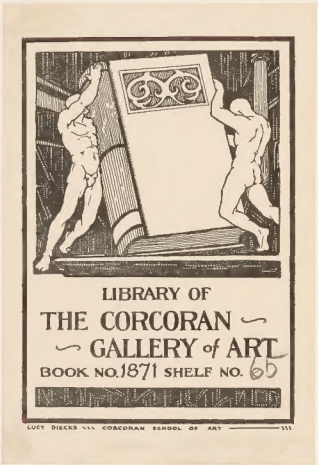
AN OIL PAINTING ON CANVAS
ITALIAN (VENETIAN) WORK OF ART
OF THE EARLY XVI CENTURY

BY

# BARTOLOMMEO VENETO

ACTIVE FROM

1505-1555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PUBLISHED BY MESSRS. DUVEEN BROTHERS, who, while giving strict instructions on the subject to the compilers, cannot, of course, warrant the accuracy of every fact and statement contained in their various publications.

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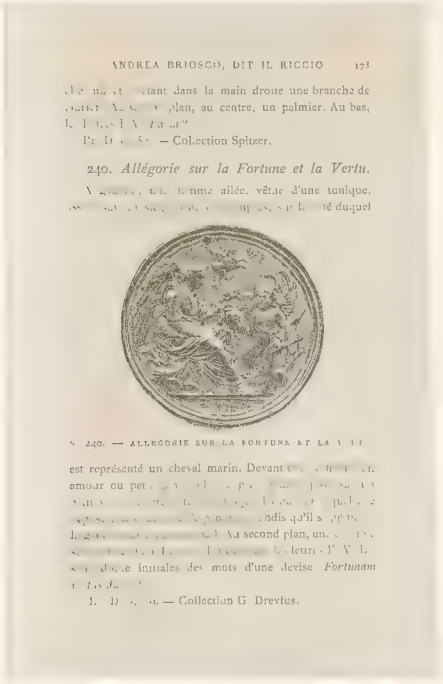
A BUST PORTRAIT of a Man with face turned three-quarters to the left and looking out at the spectator, with clear cut square features, very dark hair parted in the centre of the forehead, and hanging over the eyebrows, falls on to his shoulders. He wears a black velvet cap with a medallion in front; a white embroidered shirt cut square at the neck, and over it a salmon coloured doublet laced down the centre. Over his shoulders is a dark brown, almost black cloak. The background is of bright blue.

Size of Canvas: $16\frac{1}{2}$ inches by $12\frac{1}{8}$ inches.

In most of Bartolommeo Veneto's portraits of men one finds that he was very fond of painting them wearing medals in their caps. As far as we can trace, these medals can in no way be identified with the subject portrayed, but evidently made use of as an ornament to relieve the dullness of a dark coloured cap.

In this portrait, however, we are to some extent a little further advanced, as the medal actually exists, and was executed by Riccio, a good example of which is in the Gustave Dreyfus collection, and is reproduced and described by Emile Molinier in "Les Plaquettes," page 103, Vol. I.

We give below a photograph of the page in Molinier's book, showing the reproduction of the medal together with the description.



ANDREA BRIOSCO, DIT IL RICCIO 173

...tant dans la main droite une branche de ... plan, au centre, un palmier. Au bas, ...

Pl. D... 55. — Collection Spitzer.

240. *Allégorie sur la Fortune et la Vertu.*

... femme ailée, vêtue d'une tunique, ... duquel



N. 240. — ALLÉGORIE SUR LA FORTUNE ET LA VERTU

est représenté un cheval marin. Devant ... amour ou pet... ...ndis qu'il s'... ... second plan, un... ... lettres F. V. L. ... initiales des mots d'une devise *Fortunam ...*

L. D... 61. — Collection G. Dreyfus.

# Bartolommeo Veneto

## Active from 1505 to 1555

BARTOLOMMEO VENETO, according to some writers, was born about 1480, but the actual date has never been accurately ascertained. The earliest of his known works is a Madonna in the Lochis Collection at Bergamo, and dated 1505. He was a pupil of Gentile Bellini and greatly influenced by Bergamask and Milanese painters; but in most of his works Bartolommeo reveals himself as a close follower of Bellini.

Later in his career Bartolommeo devoted himself in a large measure to portrait painting, and a fair number of likenesses by his hand are still in existence. Many of these were in collections in Lombardy, and show a distinct influence of Lombard painting; and from this fact we may assume that he spent a good part of his life in Lombardy. Probably among the earliest of his portraits are those of a Man and of a Woman in the Casa Perego at Milan. According to Crowe and Cavalcaselle, only four authentic works of Bartolommeo have been preserved, but Bernhard Berenson in his "Venetian Painters" quotes at least twenty which he pronounces as by this Master's hand.

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